

discourses, in this case the various angles of contingency in the cultural formation of neoclassicism.

The carefully edited study (a revised and translated version of the author's *Habilitationsschrift* originally published in German in 2007) includes an exhaustive bibliography and a detailed index, listing nearly 2,000 helpful key terms and names on more than 30 pages. Only occasionally, one might argue, does Berensmeyer carry matters too far, such as in his discussion of the letter "G" on the title page of Burton's *Anatomy of Melancholy* (cf. 36f.). But leaving this negligible criticism aside, *Literary Culture in Early Modern England, 1630-1700: Angles of Contingency* is an illuminating and at its best beautifully written study that exposes the complex ways in which literature took part in the circulation of multiple and contingent perspectives on cultural, political and philosophical phenomena in the 17<sup>th</sup> century.

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**Hans-Peter Wagner, ed. *Intermediality and the Circulation of Knowledge in the Eighteenth Century*. Landau-Paris Studies on the Eighteenth Century 6. Trier: Wissenschaftlicher Verlag Trier, 2019. 230 pp.**

This volume contains a selection of papers delivered at a LAPASEC symposium on intermediality and the circulation of knowledge in the 18<sup>th</sup> century held in Saarbrücken in 2017. The first and shortest section of this volume, "Aspects of Theory," consists of one paper. Kerstin-Anja Mündenlein's essay "Media, Genre, Reception and Frame: Putting Terms in Relation" provides a welcome survey of the terminology and key ideas associated with frame theory. She points out how these can be both useful and, at times, slippery. Given the importance of terminology (such as the concept of the rhizome) for most of the subsequent papers, a more extensive "Aspects of Theory" section would perhaps have been desirable. However, progressing through the volume, one discovers that such a treatment of theory and terminology has not been neglected but placed elsewhere, for instance in Hans-Peter Wagner's paper (see below).

Three papers come under the heading of "Discursive Intermediality." Sophie Vasset ("The Circulation of Anecdotes on Female Barrenness in the Eighteenth Century") provides insights into rhizomatic discursive structures providing a powerful mechanism for the inter-textual and inter-medial dissemination and modification of narratives. She also reflects on ways in which we use major digital resources such as ECCO. Marcel Hartwig comments on intermediality in William Bartram's *Travels*, duly situating his work in the context of Romanticism and offering close readings of Bartram's figurative language and some of his images. Kerstin Fest ("The Frontier of the Muses' Territory: Prologue and Epilogue in Eighteenth-Century Theatrical Discourse") discusses theatrical prologues and epilogues, i.e. texts that are all too often disregarded today. However, they can be of considerable interest as they connect the play with a multitude of theatrical and other discourses. This article shows how "The Frontier of the Muses" was characterised by its permeability.

The next five papers form a section entitled "Generic Intermediality." In a well-argued paper ("The Success and Signification of *The Beggar's Opera* (1728) in an Era

of Illiteracy, Expensive Books and Bad Roads"), Orla Smyth looks at the reception of *The Beggar's Opera*, pointing out ways in which stage performances could have been more accessible and would have held a broader appeal than the printed word. She also highlights processes of re-mediation that contributed to its huge success. In his intermedial exploration of Handel's *Acis and Galatea*, Jeffrey Hopes ("*Acis and Galatea*, an Intermedial Exploration") traces a domestication of the pastoral genre, with John Gay providing a libretto in which notions of the pastoral resonated with anti-enclosure sentiments.

Pierre Degott ("Intermediality, Intertextuality and Interculturality: Echoes of *Tom Jones* and *Marriage A-la-mode* in *Der Rosenkavalier*") provides a veritable eye-opener, discussing links between *Der Rosenkavalier* and Hogarthian contexts that have so far been overlooked. His persuasive argument is further enhanced by highlighting the protean unpredictability of the rhizomatic structures in which intermedial connections proliferate. The concept of the rhizome is also very much at the core of Hans-Peter Wagner's approach in "Of Pygmies and Giants: On the Rhizomatous Connections between Swift's Lilliputians." Wagner taps into a wealth of visual material dating back to the Renaissance which, together with ample and learned contextualisations, gives us an idea of the oral, verbal and visual rhizomatous fields that can be named as influences behind Swift's great novel. In the next paper ("Manon/Merteuil: An Essay on the Intermediality of French Eighteenth-Century Heroines"), Gregor Schuhen compares Prévost's *Manon Lescaut* and Laclos's *Les liaisons dangereuses*, including their remarkable genre hybridizations and intermedial afterlives. In "Envisioning Blake in Popular Culture: The Iconotext, Intermediality and the Postmodern Graphic Novel," Maria Severin goes 'Blakespotting,' finding numerous adaptations of and references to Blake.

The last section of this volume looks at "Intermediality and Objects." Geoffrey Day and Amélie Junqua explore the truly intriguing topic of waste paper. Their knowledgeable exploration of waste paper as "an essential player in the social game of 'print culture'" (200) offers the reader a chance to learn about things such as "naughty sheets" (186) and ways in which paper was intimately connected not only with texts but also with the human body. Ariane Fennetaux then concludes this collection's foray into the field of material culture, tracing the rhizomatous circulation of motifs and techniques in the context of early modern inter-continental trade and looking at interactions between the production of European prints and drawings, Indian textiles and Chinese ceramics.

The series of LAPASEC conferences has been bringing together French and German scholars from the field of 18<sup>th</sup>-century studies for seventeen years. The volume under review demonstrates that this is very much worth doing: LAPASEC is still going strong, producing a stimulating mix of topics and approaches and providing a very welcome forum for an ongoing French-German conversation in 18<sup>th</sup>-century studies.

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